were young enough to take advantage of it. But youth thinks *slowly,* as a rule.

Vary the pace. Charles Reade was never tired of saying this, and, indeed, it is one of the foundations of all good acting.

•- You don't seem quite to realise,[1]' he writes in the letter before me, " that -uniformity of pace leads inevitably to languor. You should deliver a pistol-shot or two. Remember Philippa is a fiery girl; she can snap. If only for variety, she should snap James' head oS \vhen she says, * Do I *speak* as if I loved them 1' "

My memories of the part of Philippa are rather vague, but I know that Reade was right in insisting that I needed more "bite" in the passages when I was dressed as a boy. Though he complimented me on my self-denial in making what he called "some sacrifice of beauty" to pass for a boy, " so that the audience can't say, ' Why, James must be a fool not to see she is a girl/ " he scolded me for niy want of bluntness.

" Fbc your -mind oa the adjective ' blunt * and the sub-stantive ' pistol-shot'; they will do you good service."

They did! And I recommend them to any one who finds it hard to overcome monotony of pace and languor of diction.

" When you come to tell old Surefoot about his daughter's love," the letter goes on, " you should fall into a positive imitation of his manner : erect, motionless, and hands in front, and deliver your preambles with a nasal twang. But at the second invitation to speak out, you should cast this to the winds, and go into the other

extreme of bluntness and rapidity. *[Quite right!]* When you meet hi-m after the exposure, you should speak as you are coming to him and stop him in mid-career, and *then* attack him. You should